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## A COMIC ACTOR

AS A curtain-raiser to more serious matters, we present on the cover an ancient purveyor of humor and buffoonery. Clad in the traditional short jerkin, padding, and mask of the comic actor, he jauntily grasps the legs of the soft young calf which he has hoisted over his shoulders and obviously expects a laugh from an appreciative audience. The part he plays probably is that of the simple, gullible rustic unwittingly headed for some ridiculous plight, or perhaps has to do with an escapade in the market place, or with a bit of bucolic highjacking, in which case he is shown in a cocky moment before justice and retribution close in upon him. Not only was the situation hilarious to his contemporary theatre-goers, but the pose the actor assumed was an amusing parody. The figure of the calf-bearer was a familiar one to the ancient world on more solemn occasions of sacrifice and dedication. Statues and statuettes of the type must have been fairly common, for a number have survived from different periods.<sup>1</sup>

Although we do not know where our clay figurine was made, the probabilities are that it was manufactured in Boeotia, for the fabric is like that of terracottas known to have come from that region.<sup>2</sup> Best known to the modern world for the elegant and charming figurines from Tanagra, Boeotia was also an active producer at earlier periods. Representations of actors of comedy were among the repertory and the Princeton figure must be one of the products of a middle to late fourth century coroplast's shop.<sup>3</sup> When it was first put on sale, it was bright with color.

<sup>1</sup> One of the best known examples is the sixth century figure in Athens (Payne and Young, *Archaic Marble Sculpture from the Acropolis*, pp. 1ff., 66; pls. 2-4). The type continues in Christian art as the Good Shepherd.

<sup>2</sup> The terracotta, 0.183 m. high, accession number 48-50, was purchased with the Caroline G. Mather Fund. It was formerly in the collection of Vladimir G. Simkhovitch. The back and front halves were molded separately and then stuck together to form the complete figure; the back is not modelled and contains, in the center of the shoulders, a small circular vent for the escape of expanding air during firing. The photograph on the cover was taken by Reuben Goldberg of the University Museum, Philadelphia.

<sup>3</sup> Bieber, *The History of the Greek and Roman Theater*, figs. 89, 91, 106, 110, in the Museum of Fine Arts, Boston, are reported to be from Boeotia. Two calf-bearing actors in Berlin and Paris, similar to ours, are said to be from Boeotia (Winter, *Die Typen der figuralen Terrakotten II*, p. 414, no. 3). The group of actors published in *Hesperia* XI, 1942, pp. 405-406, is important for coming

Today the pale red-brown of the clay retains on its surface only traces of the white slip which once coated the figure; on the white other colors were painted, the red of the mask being the only one which can now be detected. But even without brilliant colors to add to the effect of gaiety, the rollicking, carefree mood of the actor is infectious and reminds us that the pungent comedies written between the times of Aristophanes and Menander must have been as hilarious to the eye as to the ear.

F. F. J.

### A LATE FOURTEENTH CENTURY ITALIAN CHALICE

EUCHARISTIC chalices, such as the one acquired at the sale of the Brummer collection, constitute a major category of mediaeval and renaissance goldsmithing and enamelling, and it is thus valuable to have so typical an example represented in the Museum's collections (Fig. 1).<sup>1</sup>

The fabric of the chalice is gilded copper. The cup proper is set into a collar of six petals on which are incised seraphs with red enamelled wings. The cup and collar are set on an hexagonal stem with three pairs of incised heraldic eagles grouped on the six sides. The knop is chased with a foliate pattern and set with

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from datable excavation context (in and around graves of the first half of the fourth century B.C.) in Halae, on the border of Boeotia and Locris.

The general style of our figure best fits that of Middle Comedy, the transitional phase of drama in the fourth century. The pointed beard of Old Comedy is replaced by the rounded one, but the mouth is not yet the great, gaping orifice of New Comedy; the chiton is longer than is usual for Old Comedy, but the padding of the early style is retained. Mrs. Homer Thompson, on looking at the Princeton actor, commented that the circular vent hole is usually associated with later technical practices and might imply that a conventional type was continued after the fourth century. We know too little of the continuity of development and the traditions of the ancient theater to rule out this possibility. Mrs. Thompson's forthcoming publication of figurines found in a fourth century deposit in the Agora of Athens will present an interesting and useful discussion of the chronology of terracottas of that period.

<sup>1</sup> Presented by Gordon McCormick '17. Formerly in the collection of Otto H. Kahn, New York, it was no. 723 of the second sale of the Brummer collection held at the Parke-Bernet Galleries of New York in May, 1949. Accession number 49-125. Height, 0.21 m. Diameter of base, 0.131 m.



Fig. 1. Chalice in Princeton

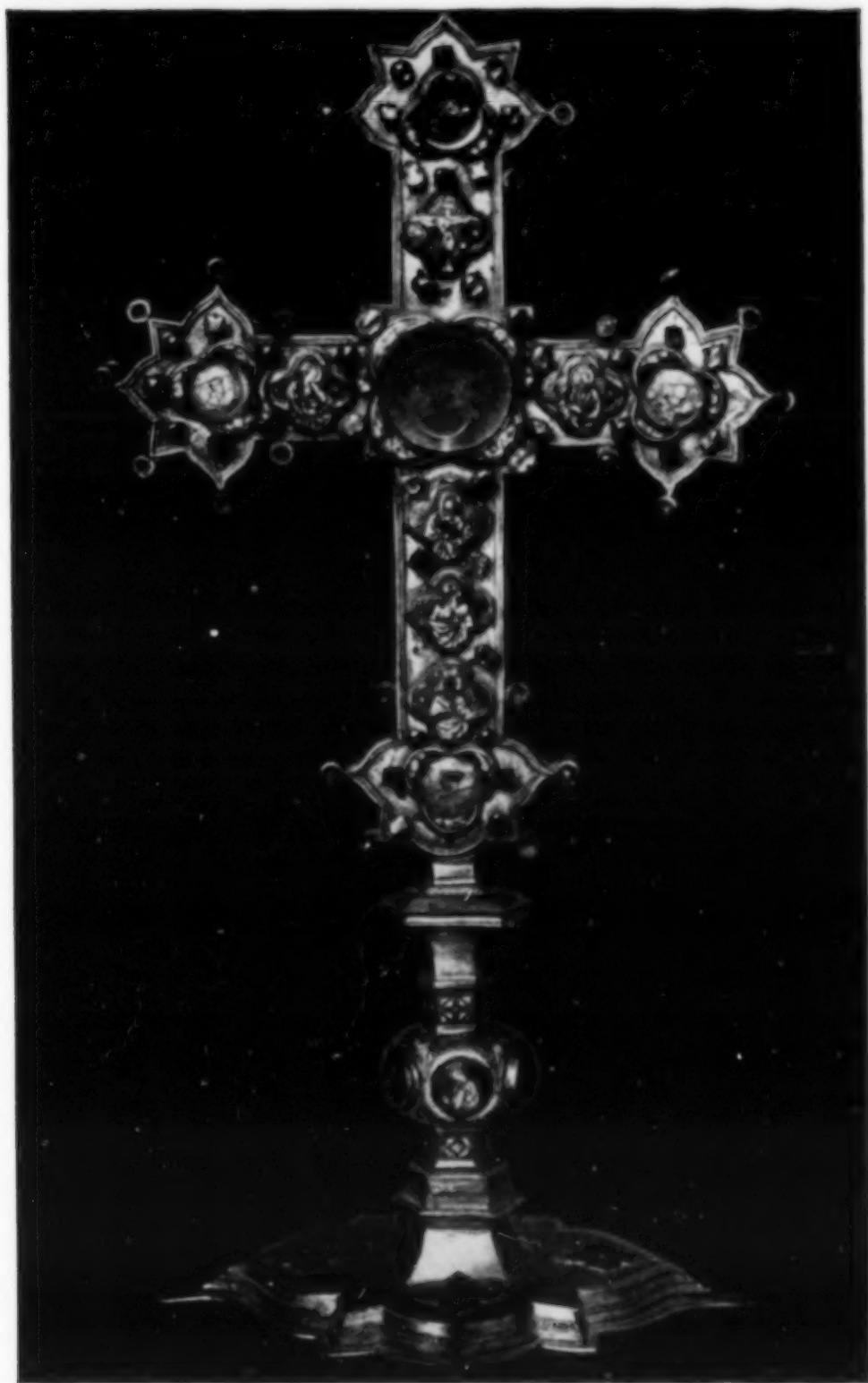


Fig. 2. Cross in the Bargello, Florence



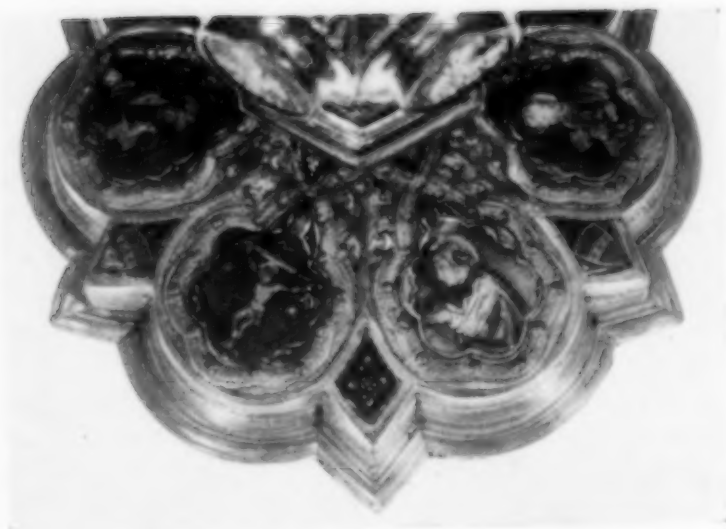


Fig. 3. Detail of Foot of Princeton Chalice



Fig. 4. Detail of Stem of Princeton Chalice

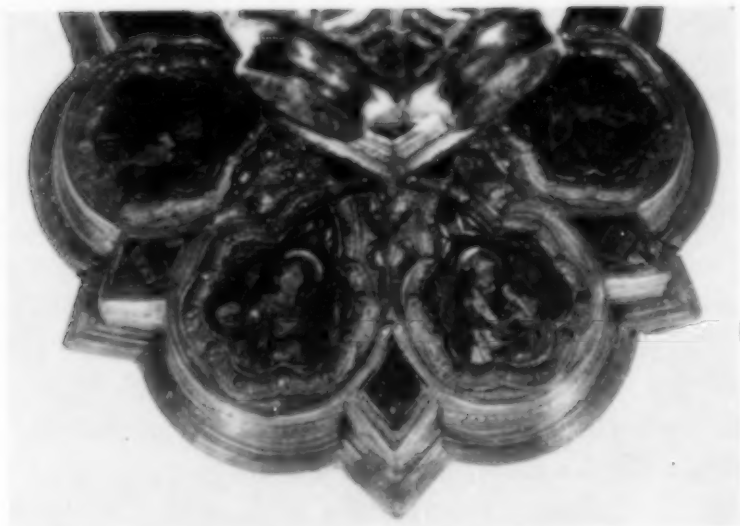


Fig. 5. Detail of Foot of Princeton Chalice



Fig. 6. Miniature in Gubbio

six silver-ground basse-taille enamel roundels depicting the Crucifixion and Man of Sorrows (Fig. 4), the Virgin, St. John the Evangelist, St. George, and an unidentified saint. Most of the enamelling on these knop roundels is now worn.

The hexagonal, stepped stem below the knop is decorated with various ornamental motifs in enamel. The foot is a cusped hexafoil decorated with repoussé strapwork and likewise inset with six silver-ground basse-taille enamels in the shape of cartouches. These enamels represent the Crucifixion between the Virgin and St. John the Evangelist; St. Peter, St. Lucy (?), and St. Nicholas (?) (Figs. 3, 5). The spandrels between the foils are set with enamelled escutcheons.<sup>2</sup>

All of the enamels are translucent with lapis blue grounds and small reserved parts in silver. Even with such a variety of ornament, the total effect of the chalice is one of unity resulting from the consistent tone of the gilding, the subtle repeats of color in the enamels, and the well-proportioned parts.

The Brummer sale catalogue suggests, without documentation, Siena as the provenance and 1400 as the approximate date for the chalice. Perhaps an origin and dating may be suggested with greater certainty by establishing both the type and style lineage in which the Princeton chalice has a definite place.

The chalice is one of an Italian class which Machetti in his definitive study of Siennese goldsmithing considers to have been devised around the middle of the thirteenth century by the workshop of the major Duecento Siennese goldsmith, Pacino di Valentino.<sup>3</sup> At that time a change was made from the earlier mediaeval type of chalice with handles, short stem and more flaring cup. Soon after Pacino's innovation, this Siennese type of chalice was disseminated throughout Italy.

Again the root of a tradition is found in Siena with the development of translucent basse-taille enamels and their use with goldsmith work.<sup>4</sup> A *terminus post quem* has been estab-

<sup>2</sup> The arms have not yet been identified, but, since made for the owner, do not bear on the problem of origin.

<sup>3</sup> L. Machetti, "Orafi senesi," *La Diana*, IV, 1929, p. 9.

<sup>4</sup> The translucent basse-taille enamel technique involves the use of a metal ground on which the figure or design to be represented is incised. This ground is coated with a translucent enamel and in the completed work the incised relief appears through the enamel coating.



lished for this development and application of translucent enamels in the celebrated chalice of Nicholas IV in the treasury of San Francesco at Assisi, dating around 1290 and signed by the Sienese goldsmith Guccio di Mannaia.<sup>5</sup> On the Guccio chalice is found the first use of the translucent enamel technique,<sup>6</sup> although we are still concerned with a transitional work since only the green areas of the enamels are translucent, all other colors still being opaque.

After this development, by the end of the thirteenth century, of both the specific type of chalice and the use in conjunction with it of translucent enamels, we move a step closer to the Princeton chalice in the fourteenth century with the establishment of an enamel style tradition by Ugolino da Vieri, the outstanding Trecento Sienese goldsmith and enamellist.<sup>7</sup> The major progress accomplished in the arts of goldsmithing and enamelling in fourteenth century Italy is embodied in the work of Ugolino who sets the taste for the universal use of translucent basse-taille enamels on goldsmith work as well as the style of such enamels.<sup>8</sup>

In Ugolino's masterpiece, the Reliquary of the Corporale in the Duomo at Orvieto, dating from 1337, we find the essence of his accomplishment. Certain of the compositions and figures of the individual enamelled narrative scenes of the reliquary are derived from the designs of Ambrogio Lorenzetti,<sup>9</sup> but the figure style with its fine, nervous linearism is also strongly reminiscent of Simone Martini.<sup>10</sup> The achievement of such linear effects is particularly understandable when we consider the fine incisions on the metal ground that are involved in the basse-taille technique.

<sup>5</sup> I. Machetti, *op. cit.*, p. 14. Also, U. Gnoli, "Il Tesoro di San Francesco d'Assisi—II," *Dedalo*, II, 1922, pp. 556 and 560.

<sup>6</sup> For the opinion that the translucent enamel technique is a French innovation see E. Molinier, *Histoire générale des arts appliqués à l'industrie*, Vol. IV, Paris, 1901, p. 237.

<sup>7</sup> I. Machetti, *op. cit.*, pp. 21 and 34. Thus, Machetti establishes Siena as the point of origin and dissemination of the technique and style of all Italian enamel work of the fourteenth century.

<sup>8</sup> *Ibid.*, p. 57. Machetti sees a definite continuation of the Ugolino tradition.

<sup>9</sup> E.g. a direct use of the composition of Ambrogio's fresco of 1331 in San Francesco, Siena, depicting Pope Boniface VIII receiving St. Louis.

<sup>10</sup> The lack of effective reproductions of details of the reliquary makes impossible a fuller discussion of the compositional and stylistic derivations.

Stemming directly from this key work is a cross in the Bargello in Florence (Fig. 2) whose enamels follow the Ugolino tradition and are, in turn, related in style to those on the Princeton chalice, as comparison of such similar enamels as the Crucifixions immediately indicates. In all three works are seen the same brilliant lapis blue enamel backgrounds.

Gamba, in his publication of the Bargello cross,<sup>11</sup> sees in its enamels the influence particularly of the style of Simone Martini with its strongly Gothic linearism. He sums up well the problem of the origin of the Bargello cross, and by implication the Princeton chalice, when he states that an absolute decision on a provenance is impossible because of the wide dissemination of the translucent enamel technique throughout Italy, but that Siena must be considered the ultimate place of origin of all such work in terms both of enamel technique and style.<sup>12</sup> Gamba implies a dating in the latter part of the fourteenth century for the Bargello cross in his suggestion of the derivation of the style from Simone.

The Princeton chalice lies directly within this lineage that has been traced here so briefly. Its enamels, related in style to those of the Bargello cross, are likewise strongly reminiscent of the linear Gothic style of Simone. Surely we must consider the book miniatures of Simone and his school to be just as significant, though indirect, in their influence on the style of these enamel miniatures as are panels. The transfer from the book miniature to the enamel miniature is a simple step from the point of view of both technique and scale, and it is interesting to note that miniatures are known to have been detached from books to decorate reliquaries.<sup>13</sup> The miniature of St. Clare (Fig. 6) on the

<sup>11</sup> C. Gamba, "Una croce smaltata del Trecento al Bargello," *Dedalo*, II, 1921, pp. 219-221 (whence our Fig. 2).

<sup>12</sup> Miss Frances Jones has brought to my attention an unpublished chalice in the museum at Lyon which is very similar to the Princeton chalice. Of particular interest is the inscription on the stem of the chalice which includes the name of the maker ("PICINUS DE SENIS ME FECIT . . .") and which definitely indicates a Sienese origin. (Whether the Picinus referred to in this inscription might perhaps be identified with the significant fourteenth century goldsmith Bartolommeo di Tommè, known as Pizzino da Siena, is a problem beyond the scope of this article. See Machetti, *op. cit.*, p. 34.)

<sup>13</sup> R. van Marle, "Il Reliquario di San Francesco della Pinacoteca di Gubbio," *Rassegna d'arte umbra*, 1921, p. 81. Van Marle, *The Development of the Italian Schools of Painting*, II, pp. 598-600, fig. 376 (whence our Fig. 6).

Reliquary of San Francesco in the museum at Gubbio has been attributed by Van Marle to the school of Simone Martini,<sup>14</sup> and a comparison with the figure of the Virgin on the foot of the Princeton chalice (Fig. 5) indicates an ultimate, though certainly not immediate, style connection. Even the stylized foliate ornament on the knop of the chalice may perhaps be traced to the ornament of such a book painting, or, at least, a common origin might be sought for both.

The miniature tradition of Simone and his school went on strongly in the late fourteenth century particularly with the book painting of Lippo Vanni,<sup>15</sup> while such miniatures as those on the Princeton chalice serve the same end of carrying on the tradition in the enamel technique.

We have thus localized the chalice miniatures in terms of their style origins in Simone, their technical and stylistic lineage from the work of the mid-fourteenth century Ugolino, and their stylistic relationship with the late Trecento Bargello cross. With this localization, it is reasonable to suggest the latter part of the fourteenth century as a date for the chalice.

Considering its position both as an object unique in the Museum's collections and one within a definite evolution of a type and a style, the Princeton chalice must be regarded as a significant and welcome addition.

Marvin J. Eisenberg

<sup>14</sup> *Ibid.*

<sup>15</sup> Cf. B. Berenson, "An Antiphonary with Miniatures by Lippo Vanni," in *Studies in Mediaeval Painting*, New Haven, 1930, pp. 39ff.

TWO ENGRAVINGS BY MONOGRAMMIST "S"  
(ALEXANDER VAN BRUESSELE?)

THE Museum's recent purchase of an engraving by a sixteenth century Flemish master who signed his work with the monogram "S" permits us to examine briefly an interesting problem in the graphic arts during the flourishing period of Margaret of Austria's regency in the Low Countries, from 1507 to 1530.

The print in question represents the "Virgin in Glory" (Fig. 1).<sup>1</sup> It is the forty-sixth and last picture in the second most extensive series of the life of Christ that the anonymous master executed.<sup>2</sup> This particular group of small-scale engravings has been recognized to date as existing, so far as we can determine, only in the vast print collection of the British Museum; but other copies of the series, in whole or in part, must surely be in public or private collections, as the Princeton print seems to suggest. None of this group has heretofore been reproduced.

The little copper engraving is printed upon a leaf of paper which bears a portion of a gothic "P" watermark. Wide margins were reserved on all four sides of the print so that ornamental borders and prayers could be added by hand. This was done in hues of bright red, blue, and a pale red-brown. The painter at the same time colored the engraved roundel scene and the engraved foliage designs which bracket it above and below. The page has been given a nearly over-all buff wash which imparts to the paper the slightly mottled and crinkled effect of a piece of vellum. This was quite probably intentional, since the engraving was created to serve as illustration in a prayer-book, into which it was pasted. The volume thus "manufactured" in a rather uncommon manner was half-way between an illuminated manuscript and a printed book, and hence it is reminiscent of the earliest incunabular blockbooks of the middle of the preceding century wherein the text was handlettered on pages illustrated with woodcuts. This new assembly-line method of illustrating little devotional books with pasted-in metal engravings,

<sup>1</sup> Purchased for the Laura P. Hall Memorial Collection. Accession number 51-2. 0.102 x 0.071 meters (the engraved design); 0.129 x 0.088 meters (the sheet).

<sup>2</sup> Passavant, *Le Peintre-Graveur*, III, no. 108, p. 54; Nagler, *Die Monogrammisten*, IV, no. 151, p. 1086.





Fig. 1. Engraving by Monogrammist "S"

but still with the personal touch of hand lettering and coloring, is thoroughly characteristic of the expedient production methods developed by renaissance craftsmen in flourishing Flanders.<sup>3</sup>

<sup>3</sup> Examples occur earlier, in Germany, of devotional books with pasted-in woodcuts, e.g. a breviary written at Kastl in 1454, now in the Spencer Collection of the New York Public Library (K. K p, "A Fifteenth-Century Girdle Book," reprint from the *Bulletin of the N.Y. Public Library*, June, 1939).



The forty-six page series goes from the "Annunciation" to the "Last Judgment" and ends with three devotional pictures of the Virgin Mary: the Virgin surrounded by angels, her "Coronation" in heaven, and the "Virgin in Glory," which is our subject. Mary stands on a crescent moon, holding the Christ Child who is given a fleur-de-lis nimbus. She is surrounded by a flaming, cloud-enclosed aureole, while over her head hover two angels bearing a crown. In the foreground, before two renaissance piers and an arch, two groups of figures kneel in adoration of the heavenly apparition. On the left is the pope, and behind him are pairs of cardinals, bishops and monks. On the right is an emperor in armor, accompanied by five members of his court.

Iconographically, the composition is a combination, with minor changes, of two of the many special representations of the Virgin which were popular in the later middle ages, especially in the inexpensive multifold media of woodcut and metal engraving. These are: Mary as the Madonna of Mercy (*Vierge de miséricorde*, *Schutzmantel Madonna*), and the Virgin in Glory on the Crescent Moon. Both themes the engraver could have found in most of the printed woodcut editions of the *Speculum Humanae Salvationis*,<sup>4</sup> a convenient typological picture book with which our master was certainly acquainted.<sup>5</sup> From the Madonna of Mercy theme (Fig. 2)<sup>6</sup> the artist has taken the two kneeling groups, indicating the Virgin's protection of church and state in her role as intermediary between God and man. The Master "S" does not adopt this particular Mary with her outspread mantle; instead he utilizes the Virgin of the "Woman clothed with the sun" theme—the Virgin in Glory on the Crescent Moon—which is an illustration of the text of Revelation XII, 1. As in many *Speculum* copies the Christ Child is added, thus making of the apocalyptic Virgin the Madonna herself; but for the starry crown, mentioned in the text of St. John and

<sup>4</sup> They occur, respectively, in chapters XXXVIII and XXXVI.

<sup>5</sup> He also used as a model the forty page xylographic edition of a second, popular typological picture-book, the *Biblia Pauperum*. Evidence for this may be found in many of the prints of Monogrammist "S," wherein parallel Old Testament scenes accompany those of the New Testament (e.g. the capital Passion series, Passavant nos. 109-129).

<sup>6</sup> See P. Perdrizet, *La Vierge de miséricorde*, Paris 1908, *passim*, and especially pp. 103ff. Our Fig. 2 is reproduced from Schramm, *Der Bilderschmuck der Frühdrucke* XVI, pl. 58, no. 476; printed at Speyer by Drach.



Fig. 2. Madonna of Mercy



Fig. 3. Virgin in Glory

almost always given in *Speculum* illustrations, the artist substitutes an imperial one. Our picture is, then, a special combination of the two themes whereby the glorified Virgin Mary is made directly accessible to the prayers of all men. It is a not illogical grand finale to a prayer-book done at the end of an epoch of heightened interest in the Mother of Christ.

Very many late fifteenth century woodcuts and engravings of this second popular devotional picture, the "Virgin in Glory," have survived. A few of these, including an engraving by Israel van Meckenem (Fig. 3), are further distinguished by the presence on the print of a special prayer to Mary, given in Latin and/or in German translation.<sup>7</sup> The same prayer, but with textual elaboration, has been adopted to accompany the print of Monogrammist "S."<sup>8</sup> It commences "*Ave sanctissima Maria . . .*"

<sup>7</sup> Schreiber, *Manuel*, I, nos. 1047, 1053, 1078a, 1107. For data on the Meckenem print see M. Geisberg, *Verzeichnis der Kupferstiche I. v. Meckenem*, Strassburg 1905, no. 164; also Lehrs, *Geschichte und kritischer Katalog . . . IX*, Vienna 1934, no. 202, p. 201, and pl. 275, no. 667 (whence our Fig. 3).

<sup>8</sup> Meckenem's engraving, as well as some of the woodcuts, add a line after the prayer which states that Pope Sixtus IV would grant an indulgence to the person who recited this prayer to the Madonna "in her glory." This indulgence (of eleven thousand years), however, was expressly declared false by the church (Schreiber, *loc. cit.*, no. 1053, p. 315).

in hand-printed red letters at the bottom of the roundel, at that point in fact where the engraving has been signed with the capital letter "S."<sup>9</sup> Another Latin prayer to Mary runs clockwise from the lower left margin around the design, ending near the bottom of the page at the right.<sup>10</sup>

Stylistically, the print reveals the workmanship of an artist trained as a professional goldsmith, a fact recognized by all writers on Monogrammist "S." The general effect of most of his engravings is much akin to that of niello work with its crisp contrast of dark and light areas. The strokes, frequently hatched and cross-hatched, are short; and the burin is handled with a great deal of freedom, as occasional, uncorrected "mistakes" in boundary delineations indicate. Deeply incised, supple drapery folds, sharply defined figure outlines, and a certain general angularity earmark the master's style. The costumes and settings of his prints more often than not blend fifteenth century northern with Italianate renaissance elements, as our example indicates; and thus his style corresponds perfectly with those in the painting and wood retable sculpture of Brussels, Malines, and Antwerp in the early sixteenth century.

As dated prints testify, the master was active between 1507-1520, and probably also later. There is no need to review the facts in the problem of his identity, since these are summarized in the recent monumental history of the graphic arts in Belgium by A. J. J. Delen.<sup>11</sup> Delen accepts without reservation the somewhat tenuous but entirely possible arguments proposed by Gustav Gluck in 1926 that our master is none other than the well-documented Antwerp goldsmith Alexander van Bruessele.<sup>12</sup> Alexander (or "Sander" as he may have called himself and hence a hypothetical explanation of the monogram "S") is mentioned

<sup>9</sup> The prayer reads, around the circle: "Ave sanctissima Maria mater dei regina celi porta paradisi domina mundi pura singularis tu es Obidentia. Castitas. Pauperitas. Humilitas. Caritas. Prudentia. Acerbitas. Patientia. Pietas. Gratitude." It continues on an unrolled scroll at the bottom of the page: "Virgo inmolata tu sine omni macula peperisti creatorem et salvatorem mundi in quo no(n) dubito libera malo . . . omn . . . et ora pro p(eccatis?) . . . A(men)."

<sup>10</sup> It reads: "Sitando populum pene tollas periculum veni regina gentium dele flamin . . . / veni paccelsa domina maria in nos visita egras mentes illu / mina ver sacra vite numina. Veni salvatrix seculi sordes aufer piacula in vi . . ."

<sup>11</sup> *Histoire de la gravure dans les anciens Pays-bas* . . . , Part 2, 2, Paris, 1935, pp. 36-38.

<sup>12</sup> "Eine Vermutung über den Meister S," *Festschrift der Nat. Bibl. in Wien*, Vienna, 1926, pp. 401-406.

in Dürer's diary as the host for a dinner in Antwerp in August, 1520. As a token of esteem and gratitude the famous German presented to the Fleming four of his latest prints ("*vier neuen Stuck*"). The fact that the Master "S" did copy and adapt compositions and motifs from Dürer's woodcuts and engravings<sup>13</sup> is a possible argument for the identity with Alexander van Bruessele; but in itself it is not a strong argument, since the influence of Dürer was very widespread in northern Europe at this time. In producing, with his workshop, several hundred small engravings, our master also used as models prints of the more famous contemporaneous engravers of the Low Countries: Lucas van Leyden, Dirk Vellert, and Jacob Cornelis.<sup>14</sup> He was, however, a not unimaginative copyist, and until his *oeuvre* has been restudied and a determination made, if possible, of autograph versus pupil work no final decision can be made about his style.

As now understood it is nevertheless a style distinctive enough for us to be able to identify another print in the Museum collections which has been classified "anonymous" since its acquisition in 1937 with the Junius S. Morgan bequest. This tiny print represents the "Temptation of Saint Anthony" (Fig. 4).<sup>15</sup> The bearded saint, wearing a cowl and a bonnet cap, is seated at the right on the ground, before a stand of trees. He raises his right hand to exorcise the devil, who appears before him in the guise of three fashionably dressed young ladies. Beneath the flowing robe of the leader of the trio, who offers a goblet to the resolute Anthony, appear the taloned feet of the devil.

This engraving has long been known, although never reproduced. It is, in fact, one of the small group of eleven prints that Bartsch first assembled and ascribed to the unknown Master "S." From this meager beginning his known *oeuvre* has grown to nearly four hundred items.<sup>16</sup> These mostly bear the monogram

<sup>13</sup> See E. Waldmann, "Kopien vom Meister S," *Mitt. der Gesell. für Vervielfältigende Kunst* (Beilage der "Graphischen Künste") XXXIII, 1910, pp. 1-3; also J. Held, *Dürer's Wirkung auf die niederländische Kunst seiner Zeit*, The Hague, 1931, p. 141.

<sup>14</sup> K. Steinbart, *Das Holzschnittwerk des Jakob Cornelisz von Amsterdam*, Burg B.M., 1937, pp. 44ff.

<sup>15</sup> Accession number 37-567. 0.067 x 0.045 (the engraved design); 0.07 x 0.05 (the sheet). Bartsch, *Le Peintre Graveur*, VIII, no. 5; Passavant no. 223; Nagler no. 211.

<sup>16</sup> This is the estimate of Jaro Springer in *Monatshefte für Kunstwissenschaft*, I, 2, 1908, p. 800.





Fig. 4. "The Temptation of St. Anthony" by Monogrammist "S" (enlarged)

"S," although it is lacking on certain of his more important works. Our "Temptation of Saint Anthony" does not bear the monogram that Bartsch describes as being on the rocky embankment in the upper left-hand corner of the print that he knew. Qualitatively our example is as good as, and exactly in character with, the initialed engravings, and hence there is no reason to



believe that a pupil made an exact copy of the design. The most logical explanation of the absence of the "S" in our print would seem to be that it was a trial print, pulled before the master signed the plate with his initial. Its crisp clarity, notably in the hatched lines of the shadow areas, affirms this possibility.

We believe it highly probable that there are other prints of Monogrammist "S," or Alexander van Bruessele as he may be, hidden away in public and private collections which to date have not been ascribed because they lack the cryptic "S."

R. A. K.

## RECENT ACQUISITIONS

IN ADDITION to objects more fully published, the following were received between July and December, 1950:

### PAINTING

- Paul Bril, "Flight into Egypt." *Museum Purchase (The Caroline G. Mather Fund).*  
 Jan Breughel, the Younger, "Circe." *Museum Purchase (The John Maclean Magie and Gertrude Magie Fund).*  
 Albert Gallatin, "Composition." *Presented by the artist.*

### SCULPTURE

- Polychrome wood statue of Kuan Yin; Chinese, late Sung Dynasty. *The C. O. von Kienbusch, Jr., Memorial.*  
 Fifty-two terracotta figures from tomb group; Chinese, The Six Dynasties. *Gift of J. Lionberger Davis, '00.*

### DRAWINGS

- William Paxton, "Seated Woman." *Gift of F. J. Mather, Jr.*  
 William Rimmer, "The Shepherd." *Gift of F. J. Mather, Jr.*  
 F. L. Griggs, six drawings of buildings. *Gift of F. A. Comstock, '19.*  
 T. Rowlandson, illustration. *Gift of Mrs. George Carey.*  
 J. de Momper, the Younger, "Landscape." *Gift of F. J. Mather, Jr.*

### PRINTS

- (Unless otherwise indicated, purchased with The Laura P. Hall Memorial Collection Fund.)  
 F. L. Griggs, "Potter's Bow." *Gift of F. A. Comstock, '19.*  
 J. de Gourmont, "The Massacre of the Innocents."  
 H. Aldegrever, "The Labors of Hercules."  
 H. S. Beham, four of "The Labors of Hercules"; "Satyr Playing Lyre"; "Satyr Playing Bagpipe."  
 H. S. Lautensack, "Landscape."  
 I. van Meckenem, "St. Luke Painting a Portrait of the Virgin."  
 W. von Olmutz, "The Resurrection."  
 P. Picasso, poster for Ballets Russes.

### MISCELLANEOUS

- Red-figure Campanian bell krater, 4th century B.C.; on obverse flute player and phlyax on either side of altar; two "mantle figures" on reverse. *Museum Purchase (The Caroline G. Mather Fund).*  
 Bronze mask of youth; Roman. *Museum Purchase (The Caroline G. Mather Fund).*  
 Clay mask of slave, Roman. *Museum Purchase.*

## THE ART MUSEUM • PRINCETON UNIVERSITY

The Art Museum, a section of the Department of Art and Archaeology of Princeton University, is intended to form a visible epitome of the history of art from earliest times to the present, that is, to cover the ground of the teaching by the Department.

The Museum is open daily from 10 A.M. to 12 noon, 2 to 4:30 P.M., Sundays from 2 to 5 P.M.; it is closed Thanksgiving, Christmas, New Year's Day, Easter weekend, and during the months of July and August. Visits may be arranged by appointment.

### RECORD

The *Record* is published twice yearly. There is no subscription fee. Inquiries and requests may be addressed to the Editor.

### THE FRIENDS OF THE MUSEUM

The Friends of the Museum was organized in the Spring of 1950 to promote a wider interest in The Art Museum among alumni and friends, among the University and other communities; to enlarge the purchasing funds of the Museum in order to round out the collections with objects of quality useful in the teaching of the Department as well as for the enjoyment of the visiting public; to attract gifts of museum quality and to assist in the effort to obtain eventually a new building so very much needed for the adequate display of collections. Special lectures and exhibitions are arranged for the Friends. Annual memberships begin at five dollars. Inquiries may be addressed to any member of the Staff.

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